FAMOUS MONSTERS # 82 FEBRUARY/71

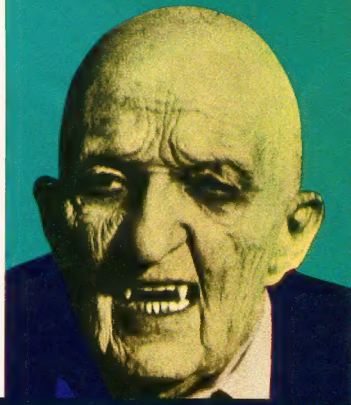
FAMOUS MONSTERS OF FILMLAND

A WARREN MAGAZINE PDC 60¢

WHO LET BARNABAS COLLINS OUT OF HIS COFFIN?

WHY DID CAROLYN RETURN FROM THE DEAD?

HOW DID BARNABAS LIVE TO BE 175 YEARS OLD?



---YOU'LL FIND THE ANSWERS IN THIS ISSUE'S

HOUSE of DARK SHADOWS

---A 10-PAGE EXCLUSIVE PHOTO STORY!

PLUS

DISNEY LAND'S HOUSE of HORRORS

PLUS

MUMMY'S TOMB FILMBOOK

PLUS

GIRLS and GHOULS AND OTHER FEATURES

"Reed" All About It! Oliver Reed struck by THE CURSE OF THE WEREWOLF! You'll be struck by much worse if you don't read this Great Issue. In fact, you should *wolf* it down!

SPEAKING OF MONSTERS

THANKS GRAVING

Yes, Thanks-graving time has rolled around again.

And have we got gravy for you!

Groovy gravy, straight from the graveyard.

Like HOUSE OF DARK SHADOWS, TV's spooky series.

That's only the beginning.

We have a 3700-year old MUMMY slithering out of his TOMB in search of revenge.

And any issue that offers you LON CHANEY SR. in addition to Charles Laughton and Bela Lugosi has *got* to be the height of Hexcellence!

As indeed it is.

We've talked turkey; now it's time for you to gobble down this great issue. As for us, we're grateful for your continued support.

And may your wishbone bring you a bonus of a subscription to **FM** for Xmas!

Thanks for listening.

TORRY ACKERMAN

Some day I am going to AUSTRALIA and shake the hand of CHRIS COLLIER who for YEARS has voluntarily, tirelessly, unselfishly contributed newspaper clippings & an immense amount of filmonster information from "down under". This is the SECOND time we've dedicated an issue to him but he sure deserves it. We are checking a rumor that he has a pet kangaroo that carries Chis' copy of FM in his pouch with him wherever he hops. In the meantime, thanks again, AUSSIE FRIEND.—Forry Ackerman.

THIS ISSUE DEDICATED TO

CHRIS COLLIER

TOHO IT MAY CONCERN

Just had to write you about **FM #69.** I was delighted with just about everything. Basil Gogos' cover painting was ok, but not as good as some of his others. The tribute to Chaney was still great, as it was years ago. It is certainly a shame that Chaney's great films have become "lost". That's one reason why I love your pictures & articles.

How about an article on those good Toho productions in some future issue?

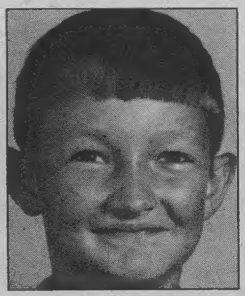
HERBERT METZLER
Coral Gables, Fla.

NO GENERATION GAP HERE

I have been a "fang" of **FM** for about 8 years. I'm now 21 years old, married, and have a 9 month old daughter. Hopefully, in a few short years. I can pass the tradition on to a new generation of **FM** readers. Your editorial to the President, and generally all your work concerning social problems and young people, are superb. Keep it up.

JIM MacNAMARA
Oxford, Ohio

WANTED! More Readers Like



JOEY HALL

RAY'S PRAISE

Issue #80 was one of your best yet. I'm very excited about the new COUNT DRACULA. Please print all the information available about this film. I've always been an avid vampire fan, and I'm especially happy at seeing so many new vampire films coming out. I would like to see more of Chris Lee in your pages.

About Lugosi's DRACULA. It has been some time since I saw it, but this is the film that sparked my love of horror films. I think that it is the absolute best of all vampire flicks. I agree with Ron DeSourdis completely.

The filmbook on LONDON AFTER MIDNIGHT was too great for words.

RONALD RAY
Laurel Hill, N.C.

A LEE FAN SPEAKS OUT

After viewing DRACULA HAS RISEN FROM THE GRAVE and DRACULA, PRINCE OF DARKNESS, I came away rather confused & disgusted.

I am quite sure that Mr. Lee's fans are angered at seeing his talent go down the proverbial drain.

In PRINCE OF DARKNESS he was given no lines to speak, but the director thought it would be effective to have Mr. Lee run blind down a steep staircase (by "blind" I mean Mr. Lee was wearing thick contact lenses which made his eyes appear bloodshot).

WANTED! More Readers Like

KIRK RODERICK

He appeared very suddenly, hissed, and then clumsily tore down the stairway. Lucky for Hammer they didn't wind up with a mangled Dracula!

I am distressed to watch Mr. Lee's talent going up in smoke, even more so when people viewing his movies start to laugh. I must admit, though, that when I saw RISEN I had to surpress my own laughter by stuffing my fist in my mouth.

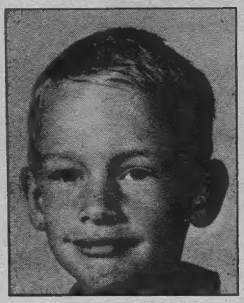
WANTED! More Readers Like

BENNY BRITE

Mr. Lee is allowed to speak to people in RISEN, but the dialog was so absurd he should have remained silent.

When Dracula met his demise in RISEN the audience roared. Who wouldn't, to watch a full grown man scamper about with a campy-sized cross rammed thru his middle?

WANTED! More Readers Like



GREGG ROBERTS

The Ackermonster told me that Mr. Lee has an excellent singing voice. Imagine him portraying Don Quixote in "Man of La Mancha" or Henry Higgins in "My Fair Lady?"

Perhaps Mr. Lee's talent will be displayed in THE PRIVATE LIFE OF SHERLOCK HOLMES. Someday, he will make a film that does not pertain to any type of horror—and I'm sure that everyone who laughed at his past work will eat crow.

LOGAN POOLE
Westminster, Calif.

• We don't know what crow tastes like, Logan, but if it's anything like bat we feel sorry for those who have laughed at our Mr. Lee. Be sure you make a Logan's run down to your local theatre when the new AIP version of JULIUS CAESAR is released—Lee has a small Shakespearian role! —Ed.

(Continued on page 66)

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FAMOUS MONSTERS OF FILMLAND

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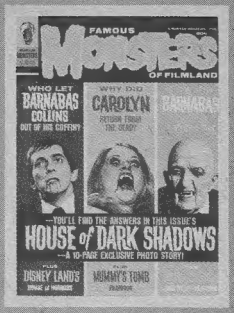

OUR COVER: Three Face of Evil from the current full-length film HOUSE OF DARK SHADOWS.

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a curse of evil, a thing of dust, rises from

THE MUMMY'S TOMB

Chapter One
MONSTROUS MEMORY

The famous retired archaeologist Stephen Banning is spending a quiet evening at home with his sister Jane, son John and John's girlfriend Isobel.

"Most of these incidents were so incredible, one would almost have to be there to believe them," Steve remarks: "I could go on telling you stories like this all day."

"Please tell us the rest," Isobel begs.

As Steve relates his tale, the film flashes back...

"Well, we started out from Cairo to search for

Princess Ananka's tomb. There was Babe Hanson, a Brooklyn magician named Solvani, his daughter Marta and Dr. Petrie from the Cairo Museum."

The expedition is seen trooping thru the desert. As Babe plants a dynamite charge to speed the diggings, it explodes accidently, causing a landslide which buries Babe!

"I tried to hook the wire to the detonator to set off the dynamite, and here I am!" the comical Babe gripes, emerging from behind the boulder that had sheltered him.

One of the native diggers sees that the blast has uncovered the door to an ancient tomb, the seal still intact. "It is an unholy tomb!" he proclaims.

But Dr. Petrie dismisses it as a lot of silly superstition, ignores the curse of death and break the seal.

Inside the tomb, Solvani & Marta are disappointed that they find no treasure buried with Princess Ananka in the bare tomb. And the mummy case, as they open it, proves to be unsealed!

"That isn't Princess Ananka!" Steve exclaims. "It's a man!"

"An in the finest state of preservation of any mummy I've ever seen!" Petrie enthuses.

"What do these lines on his face mean?" Steve asks.

"He was *buried alive,*" Petrie answers. "He must have struggled terribly against those bandages. Have you touched his face? Go ahead . . . touch it."

"It feels like living flesh!"

Some actresses (Elyse Knox) will do anything to break into our Girls & Ghouls feature!

Chapter Two
LOATHSOME AND LIVING

"How true that proved to be," Steve commented, continuing his story of the events of 30 years before, "because as astounding as it may seem, Kharis had *never really died!* We learned afterwards that he had been kept alive by a strange race of fanatical Egyptians, the High Priests of Karnak."

This Priest, actually Professor Andoheb of the Cairo Museum, who had tried to prevent the expedition, kept secret watch over the Americans. Finding Petrie alone in the Tomb that night, Andoheb let the startled Petrie watch as he poured the fluid from 9 Tana leaves into the mummy's mouth.

And as Petrie doubtingly held the wrist of Kharis searching for an impossible pulse, *the 3000 year old hand grabbed Petrie!*

The Mummy quickly strangled Petrie: the Priest's vow to kill all who violate the ancient tombs was coming true.

Steve & Babe soon discover Petrie's body and the missing Mummy.

Meanwhile, the walking corpse kidnaps Marta, taking her to Ananka's tomb, which is on the other side of the mountain. Babe tries to follow, as Steve, who knows there is another exit from Kharis' tomb, searches for it.

CAST

KHARIS	LON CHANEY JR.
Stephen A. Banning	Dick Foran
Isobel Evans	Elyse Knox
John Banning	John Hubbard
Mehemet Bey	Turhan Bey
Babe Hanson	Wallace Ford
Andoheb	George Zucco

Chapter Three
FLAMING FINISH

"Things happened pretty fast after that," the elderly Steve tells his spellbound audience.

Babe meets Andoheb at the entrance to Ananka's tomb. Andoheb threatens and stalls Babe, intending to shoot Babe with a hidden gun and return to the tomb to make both himself & Marta immortal, she his bride forever. Despite catching a bullet in the shoulder, the salty Babe pours 44 bullets into Andoheb and the Priest rolls down the immense stairs leading to the tomb.

Steve finds the secret tunnel thru to Ananka's tomb, arriving just as the Mummy approaches the bound Marta.

"He's after Tana fluid!" Marta shouts.

"That must be what's in the vial!" Steve exclaims, smashing it on the floor.

But the Mummy makes for a whole urn full of the fluid.

Steve empties his revolver into the walking corpse but Kharis viciously flings him aside.

Babe, just entering, is able to shoot the urn, spilling the precious fluid on the floor.

As the Mummy sinks down to greedily lap up the Tana fluid, Steve smashes a fiery urn down upon it and Kharis is consumed in the flames.

"I got Marta back safely and the body of Ananka too," Steve concludes. "If Marta was alive, she'd tell the same story," indicating a photo of Marta,

Mehemet Bey (Turhan Bey) checks lifeless pulse. The ancient high priest (George Zucco) is dead.

his now deceased wife. "But I always regretted that I wasn't able to bring back the body of the Mummy. At least I have the satisfaction of having destroyed a terrible monster!"

Chapter Four
NEW HORRORS TO COME

The scene shifts to Egypt, where the same story is being related to a new high priest, Mehemet Bey, by . . . *Andoheb!*

"The bullets fired into me only crushed my arm," Andoheb explains, "and the fire merely crippled and maimed Kharis. Kharis still lives!"

Bey gazes down into the Mummy's coffin, Kharis' rotten, fetid bandages now blackened by fire.

"He lives till the moment he will carry death and destruction to those who dared violate Ananka's tomb," Andoheb continues. "That moment has arrived. Once each night during the cycle of the full moon you will dissolve three Tana leaves and give the fluid to Kharis. Three leaves will keep him alive, nine will give him movement."

The aged Andoheb raises his shaking hand, and with his other hand clutches the medallion of the High Priest of Karnak.

Chapter Five
PLEDGE OF DEATH

"Now swear by the mighty Gods of Egypt that you will never rest until the last member of the Banning family is destroyed! And that they will suffer the fate of those who dare defy the tombs of our royal dead! Swear you will never betray your sacred trust!"

"I swear by the mighty power of Amon-Ra, whose anger can shatter the world, that I will never betray my trust," Bey solemenly pledges. Then the weakening Andoheb prays to his ancient Gods that his successor will be worthy, and the old priest quietly dies.

The passage of time and a long ocean voyage, mummy case in the hold, find Mehemet Bey in Mapleton, Massachusetts in his new job as cemetery caretaker. Secure in this lonely spot, Bey opens the mummy case. He boils nine Tana leaves and feeds the fluid to Kharis.

Slowly, painfully, the mummified corpse comes to life and rises from the mummy case!

"The moon rises high in the sky again, Kharis," Bey intones. "There is death in the night air. Your work begins!"

Kharis makes a sign of peace—or is it pieces?

Lon Chaney Jr. listens to Turhan's tana talk.

Kharis, the 3000 year old mummy, shuffles from the caretaker's office and thru the cemetery. His righ arm, maimed by the fire, is uselessly bound by gauze to his chest, and he drags his crippled right leg behind him.

The ancient Gods of Egypt smile down upon Kharis, for he enters Mapleton almost unseen. Two teenagers kissing in a parked car see his shadow but nothing else.

A sleeping farmer and his wife are awakened by the passing shadow. The farmer calls the sheriff but to no avail.

"A shadow?" the Sheriff demands. "You woke me up for a shadow? You must be crazy! Go back to bed!"

And so Kharis arrives at the Banning home, where Stephen is just saying goodnight to his son, sister and Isobel.

Chapter Six
A CURSE COME TRUE

Kharis climbs an arbor to the second storey porch of the Banning home and enters Stephen's room.

"KHARIS!" cries the startled Stephen. He tries to escape as he had done 30 years before but time, which does not affect Kharis, has sapped the strength from Stephen. The vicious Mummy strangles his screams!

A composed Mehemet Bey watches Kharis return to the cemetery.

"One is gone," Bey intones. "One who dared defy our ancient Gods. Three remain. Only three. Then we can return to the land that gave us birth."

The next day, John Banning watches as the Coroner & Sheriff examine the strange gray powder taken from his father's throat.

"This is just a waste of time," the Sheriff complains. "Those marks are nothing but dust."

"I've compared this with specimens of clay & dirt from all over the territory. There's nothing like it around here."

"This is just another one of those fiend murders," the Sheriff concludes.

John cannot accept this and spends most of the day going thru his Father's papers searching for a clue. His Aunt Jane urges him to get it out of his mind and take a drive with his sweetheart Isobel, who waits outside.

But as John & Isobel park to talk, they are unaware that they are being spied on by Mehemet Bey, who is fascinated by Isobel's beauty.

Later, back at the crypt, Mehemet prays that this weakness will not be his undoing.

"Oh, mighty Gods of Egypt, give me strength to carry out my mission," Mehemet begs. "Strength to resist any temptation that crosses my path!"

Chapter Seven
THE VICTIMS GATHER

Babe Hanson, now elderly himself, but shocked to read of Stephen's death, wires John that he'll arrive in Mapleton that night. John bids his Aunt Jane goodby as he goes to meet Babe at the railroad depot.

Meanwhile, Bey again revives Kharis.

"Now go," Bey commands, "while the moon is still high in the sky. Death goes with you!"

John's face lights with joy at the sight of Babe.

"I came as fast as I could, John," Babe begins. "How is Jane?"

Miss Knox receives plenty of shocks in her role of horror heroine.

"Fine, considering. Let's go . . . we'll talk on the way home."

As they drive, Babe asks about the details of the murder.

"Not a clue?" Babe demands. "Nothing?"

"There WAS something. A graying mark on Dad's throat. It must have been a powerful hand that strangled him."

"A grayish mark," Babe repeats significantly, remembering back 30 years to the horrible deaths he'd seen in the Egyptian desert. *A Grayish mark!*"

Little do either know that, even as they talk, Kharis again approaches the Banning home. The family kennel erupts with the barking of dogs, alarmed at the odor of the ancient creature.

Jim, the caretaker, empties his double-barreled shoutgun into Kharis without effect.

Then Jim collapses with shock.

Kharis merely walks by: Jim's life is of no interest to him.

Jane Banning goes to investigate the noise. Kharis suddenly seizes her throat from behind! And the curse claims another victim as Jane's dying scream is choked off.

Chapter Eight
MAPLETON MONSTER

The new that the curse has claimed a second victim spreads across the country and newspapers headline the story of the Mapleton Monster.

Reporters converge on Mapleton from all over the world.

Babe & John visit the bedside of Jim the Caretaker.

"It's no use," the doctor shakes his head. "Paralysis caused by severe shock. He may never speak again."

Later, home again, Babe & John discuss the horrifying deaths.

"Look, John—your Father told this story over & over."

"He told me fairy tales, too," John chides.

"Yeah, but this was different! Thirty years ago your Father & I met up with a living mummy in Ananka's tomb. We thought we destroyed the Monster. Maybe we made a mistake . . . or maybe there's another one! If those Priests could keep a man alive for 3000 years, they could figure out the rest, too!"

"Oh, Babe; it's ridiculous. All we have are those dust marks on Dad's & Aunt Jane's throats."

"Not dust," Babe insists, "mold! Mold from the body of a mummy! John . . . leave Mapleton. Go as fast as you can! Because you're next in line! That curse extends to the blood relations of all who entered the tomb!"

"Then you're included too," John reminds.

"I'm an old man," Babe shrugs. "You're . . ."

"Oh, Babe, I've known you ever since I could walk," John reminds, "I'd do anything in the world for you. But I can't run away from a live mummy!"

"Then I'll find someone who *will* listen to me!" Babe storms out.

Babe goes to the Sheriff's office, where the doctor also waits. They listen impatiently as he finishes his story.

Kharis must obey Bey the baddie.

". . . And that mark wasn't mud and it wasn't clay. It was MOLD! Mold from the body of a MUMMY! Oh, I know: you're a doctor like John Banning. 'The heart & lungs couldn't last 3000 years! Alright, don't believe me. And don't do anything about it!"

"Look, Mr. Hanson, every Metropolitan newspaper has a reporter here," The Sheriff whines. "Some are already razzing us about a revival of witchcraft! What will they say if I tell them a 3000-year-old mummy is doing the killing?"

"What will they say when they find out I'm right?" Babe snorts. "And that I tried to tip you off?!?"

Babe storms out and into a bar filled with reporters. One of them recognizes him.

"Any idea what's behind it all?" the reporter asks.

"I *know* what's behind it. But no one will listen to me!"

"If you want a listener, look no further," the reporter insists, smelling a good story. Babe begins the story of Ananka's tomb 30 years before.

"What's that got to do with it?" the reporter frowns.

"Everything. That tomb was guarded by a living mummy! We saw it! We fought it!"

"You mean you think it's a MUMMY doing all the killing around here?"

"*I know* it's a mummy!"

END

End of Part I

To be concluded next issue. Don't miss the thrill-packed ending!!

MYSTERY PHOTO NUMBER 49

BALDYLOCKS DE LUXE!

Looks to us like Yul Brynner in a super-butch.

As "Butch" Cassidy?

Would you believe a thin Tor Johnson?

A fat catman of Paris—without his frightwig?

We can tell you this much, the actor behind the make-up is French and he once played in the French version of BEAUTY AND THE BEAST. We refuse to reveal which role he played. In fact, wild hearses couldn't drag the information out of us.

The title (and watch out for it—it's a l-o-n-g one!) can be re-arranged into

FAST MOAN OR TAN OF SAM

Take your pick!

ANSWER TO MYSTERY PHOTO NO. 48

The gal without a body was one of THE FROZEN DEAD. Readers still waxing enthusiastic over the fact that they figured out HOUSE OF WAX include Jeff Hopkins, Robt. Avila, Roger Radtke, Doug Seefier Jr., John Makitalo & Kent B. Herron.

THE END OF ISLE OF LOST SOULS

part 2--conclusion--of what many are already calling our "most frightening FILMBOOK"!

What Has Gone Before

Edward Parker (Richard Arlen) is saved from a watery grave , when he is shipwrecked, to find himself aboard a strange ship that resembles a floating zoo. M'ling, a servant of the ship's captain, seems to bear a queer resemblance as much to a dog as a man.

When Dr. Moreau (Chas. Laughton) arrives aboard ship to pick up his cargo of wild beasts, Edward Parker becomes an unwilling passenger on the boat back to Moreau's island.

Moreau's is a mysterious island, peopled by natives who seem half human, half-animal. Wild weird cries—prolonged shrieks of agony—cut the nite like knives . . . coming from the forbidden House of Pain.

And there is a strange girl—Lota—whose looks & actions suggest her mother might have been a panther rather than a woman. (Lota is played by Kathleen Burke.)

At last Edward learns Moreau's secret: he is turning animals into men! Forcing their evolution forward, thousands of years into the future!

But his experiments (involving painful vivisection) are not yet perfected, and the imperfect "manimals" which roam the island are the horrifying result.

Wishing to escape from his terrifying surroundings, Edward comes to realize that he is in actuality a prisoner.

Edward's fiancee, Ruth Thomas (Leila Hyams), learns the location of Moreau's island and charters assistance to take her there. She is on her way as our story takes up again, just as, in a burst of horror, Edward has suddenly discovered that Lota is not a Polynesian native, as Moreau had lied to him, but herself a product of the House of Pain—a panther woman!

"Moreau, you don't deserve to live!" Edward shouts. "Creating those things in the jungle was bad enough but to have created that girl—!"

Now follow the story to its exciting climax!

Mendog serves his master, the evil Dr. Moreau.

LOTA — The Panther Woman!

Chapter 14

MOREAU DEFEATED?

"Mr. Parker, you are an amazingly unscientific young man," Moreau coughs.

Edward angrily continues: "Now I'll expose you to the world for what you really are!"

Moreau suggests, "Perhaps you had better sit down," then proceeds with the explanation: "Lota is my most perfect creation. I was thinking of taking her back with me on my triumphant return to England, but first I wish to know whether she is capable of loving . . . having children—like a normal woman. She was afraid of Montgomery & myself, but then you came . . . You can see, of course, the possibilities that presented themselves—"

Almost before Moreau can finish the sentence, Edward strikes him and knocks him heavily backwards onto the floor. Edward storms out as Moreau hastily picks himself up. The diabolical doctor is now furious, snorting as angrily as a bull in the ring. He dashes out & finds Lota. Seizing her arm, he demands to know how Edward learned the truth.

Lota sadly offers a mute reply—she holds up her hands, revealing her long, talon-like nails. Moreau flings her aside, sitting down disgustedly, his head in his hands, and Montgomery enters the room.

"What is it, Moreau?" he asks.

"It's the stubborn beast flesh . . . creeping back. I may as well quit. Day by day, it creeps back."

No matter how humanized the Beast People may *appear* to be, their animal traits sooner or later return The Great Moreau has feet of clay.

Chapter 15

ANOTHER CHANCE

Lota senses Moreau's depression and weeps on her creator's shoulder. Moreau suddenly notices she is crying and jumps to his feet triumphantly. He lifts her chin to Mongomery's sight. "See this?" he babbles. "She is the first of them to shed tears. She *is* human! I'm not beaten!" Moreau grabs the Panther Woman. "Get everything ready!"

"For what?" Montgomery inquires.

"This time I'll burn out *all* the animal in her!"

Lota screams, "No!"

As she writhes in her bonds, Moreau smiles evilly, and he says, "We'll keep Parker here. Time & monotony will do the rest."

Chapter 16

RUTH REACHES THE ISLAND

Nearby, a rowboat lands at Moreau's island, and Ruth & Capt. Donahue climb out. They go toward the gigantic house, and along the way Ruth sees several of the *manimals*. One, a Pig Man, is ogling from behind the massive bushes, and he scampers away, his bulging belly bouncing. He ambles thru the jungle, warning the other *manimals* of the visitors.

"One like Not-Man!" he squeals. "One like . . . Lota!"

As Ruth & Donahue wander on thru the underbrush, she is startled by the strange sounds about her—like growling, laughing. Ruth follows behind as Donahue leads the way toward the house of Dr. Moreau, and nearby, the ugly Pig Man anxiously twitters & dances about. Finally, M'ling goes to the gate to investigate.

"People!" the Pig Man pipes. "People! One like Lota!"

At the same time, Montgomery is busily repairing the power unit as Moreau complains about his slowness.

Chapter 17

THE SPIDER & THE FLIES

M'ling tells Moreau of the strangers, and Moreau goes to the barred gate to greet them. Not far away, as Ruth & Donahue are coming up the path, Ruth notices a bestial, wild-looking "native" in the weeds, watching her attentively.

"We're looking for a man named Edward Parker," Donahue says.

Moreau pulls open the gate and the two enter. Donahue compliments Moreau: "Nice place you've got here."

"It serves its purpose," Moreau grins.

Moreau stands by as one of the more ferocious & malformed *manimals* enters thru the open gate and slyly rushes to another part of the court. Then Moreau closes & locks the gate. As Ruth sees Edward nearby, she darts impatiently into his arms.

"I may not need Parker," Moreau whispers to Montgomery.

Moreau introduces everyone and leads the starving Donahue to the dining room while Edward and Ruth stay behind a moment. "I'll get my things and we'll be on our way," Edward says.

Meanwhile, Donahue & Moreau have passed thru the rows of cages, and Donahue inquires, "What sort of a place is this, anyway?"

"It's a sort of research station," replies Moreau. "We are engaged in bio-anthropological research."

Chapter 18

"THEY HAVE NEVER TASTED MEAT"

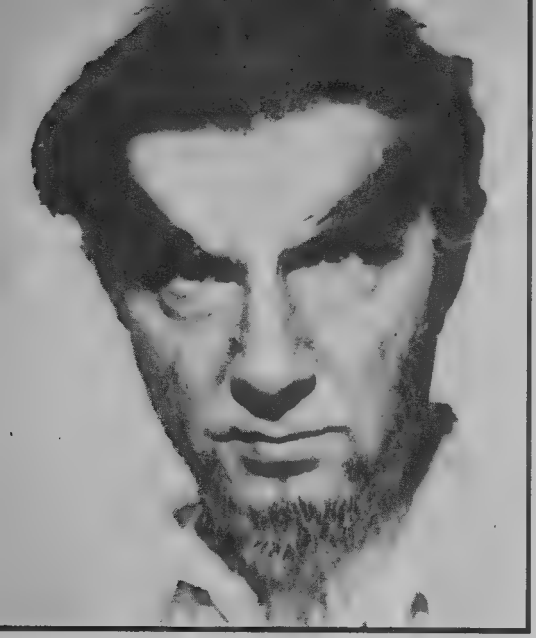
Elsewhere, Lota sees that her beloved Edward has another mate, and she begins to weep. Montgomery sees her and calls her to his side. She is somewhat afraid of him. "House of Pain?" she stutters fearfully.

Montgomery assures her, "No—no House of Pain. I promise that."

The Mad Genius and his Giant Flower of the Future! Imagine if a plant this huge were a *flesh-eating Venus Flytrap —!*

A short time ago they were animals!

Half human — all horror!



A straight forward shot of BELA LUGOSI in a preliminary make-up for his manimalistic role as the Sayer of the Law.

By this time, Edward & Ruth & the others are gathered around the dining table. Donahue is anxious to take Ruth & Edward and leave the island, and Edward is determined to depart. "We'll be going now," he tells Moreau.

"You'll have a mile to go thru my jungle," says Moreau. "But if you'd care to accept the hospitality of my house . . ."

Ruth recalls the terrifying *manimals* in the jungle, and a shudder runs thru her. "Perhaps it would be better," she says.

M'ling brings in the first course, setting it before Moreau & his guests, and Donahue notes there is no meat in sight.

"Doc, I see you're a vegetarian," he says.

Moreau replies, "Yes. On account of the natives—they have never tasted meat."

Chapter 19

AN UNEASY MEAL

While they are eating, they hear weird chanting in the jungle, and all look at Moreau, who informs them of its meaning. "The natives," he says. "They have a curious ceremony."

Ruth asks Edward about it but he is silent—does not want to talk about it. Ruth continues to eat. She glances up to see the same horrid *manimal* watching her intently thru the bars in the window. Frightened, she drops a spoon, and Edward sees that she is extremely nervous . . . terrified.

"The natives are restless tonight," Moreau intones as the *manimal* sprints away.

Ruth calms herself and declares it was only her imagination, and the feast continues. Afterwards Ruth, Donahue & Edward prepare for bed.

The 3 go up a flight of stairs to a corridor, where numerous cages line the walls. As they walk past the cages, Donahue looks at the snakes & spiders & carnivorous plants. He is nauseated. "Good thing I'm not a drinking man!" he mutters.

Donahue goes to his room, and Edward kisses Ruth goodnight. "I'll be just across the hall," he reminds her. "Better lock your door."

Chapter 20

EYES UNSEEN

As Ruth gets ready for bed, a shadowy creature leaps about in the jungle below her window, and she goes to the window to look out. Thru the bars she glimpses the blurred figure but convinces herself her eyes are only playing tricks on her.

She returns to the center of the room while, unseen, the *manimal* that had watched her so curiously ascends the stone wall, reaching the barred window.

As Ruth crawls under the bed covers, the hideous *manimal* stands on the window ledge, tugging heavily at the iron bars that hinder his entrance. The revolting creature stares evilly at the sleeping girl, who is entirely unaware of her loathesome admirer, and he yanks out one of the bars. He then busily roots up the other, as Ruth turns in her slumber.

In the adjoining room, Moreau has just blown out the candles, retiring for the night.

Chapter 21

RUTH IN DANGER

The *manimal* pushes the bars aside now, crawling into the room between them, and he starts to leap into the bed room but Ruth tosses restlessly and awakens.

As her eyes open, she sees the horrifying Beast Man, and she screams at the top of her lungs. The *manimal* is frightened but remains in the window.

Ruth's screams fill the house, and Montgomery rushes to the scene. Peering thru the small barred window in the door, Montgomery sees the evil Beast Man and fires his pistol at it. The shots scare it and it leaps out the window to the grass below. It swiftly scurries away into the depths of night as Edward rushes to comfort Ruth. "We're leaving!" He tells her flatly.

Chapter 22

ATTEMPTED ESCAPE

Montgomery, recalling something Moreau had said earlier, storms into his room. "You didn't have anything to do with it?" Montgomery sneers. Moreau only smiles. "Now I see what you meant when you said you wouldn't need Parker!"

"You should mind your own business, Montgomery."

"I'm thru—here & now! I've stood for a lot . . . but I won't stand for this!"

"Go ahead," Moreau laughs. "Go back to London . . . to prison."

"I'd prefer prison to this!"

Montgomery realizes Moreau *did* do it, and furiously dashes out once more.

By this time, Donahue, Edward & Ruth are all gathered together, awake & excited, and Montgomery goes to them & offers to aid them in escaping. He gives them the key to the gate exit, and Edward is slightly surprised, having previously thought Montgomery was on Moreau's side.

Evolution Master Moreau (Chas. Laughton) with one of his creations in the background.

"You must have a pretty good reason for helping us," Edward remarks.

"I do—I'm going with you."

Chapter 23

A MANIMAL MURDERS!

Donahue demands to leave immediately, and Montgomery cautions him to wait until they go, but the stubborn captain refuses to listen. Finally Montgomery gives in, and opens the gate for him. Donahue, thinking he can reach the ship safely, swiftly dashes out into the night with pistol in one hand and flashlight in the other.

As Donahue cautiously makes his way thru the jungle, Moreau sees him from his laboratory. He summons the most bestial *manimal*—the one that had broken into Ruth's room—and orders the crea-

ture to catch Donahue and put his hands about his neck.

The Beast Man, ever mindful of the Law, yet having faith in his "god"—Moreau—departs slowly, pursuing Donahue's scent.

Deep in the jungle, Donahue is astounded to find the *manimal* pursuing him, and the creature leaps out at him, attacking the frighteed captain.

Taken almost unawares, Donahue fires his gun, but he misses, and the beastlike creature overpowers him.

The Beast Man wraps his hands tightly around Donahue's neck, and he squeezes it, as Moreau had told him to do.

Donahue drops limp, lifeless, and the Beast Man drags him by one arm to the center of a square, around which the other *manimals* are assembled. They all flock around the corpse, and the Sayer of the Law enters the scene. The Sayer sees the body and begins the ritual:

Chapter 24

"YOU SPILL BLOOD!"

"What is the Law?" he roars. He then answers himself: *"Not to spill blood! Are we not men?"*

"Are we not men?" they chant.

The Sayer points an accusing finger at the murderous *manimal,* charging, *"You break Law—you spill blood!"*

The Beast Man tries vainly to explain, and from out of the crowd a booming, harsh voice emerges: *"Law no more!"*

As the argument progresses, the *manimals* swarm about Donahue's body in curiosity.

Meanwhile, at the house, Moreau has heard the uproar, and he remarks, "The natives . . . they're more than usually restless tonight."

The Beast Men and the Sayer examine Donahue and they sense that he is dead. They seem to be astounded by the fact that one of Moreau's kind can die.

"Man dead . . . man like him?" the Beast Man asks.

"Man like Him," the Sayer replies.

"He can die?"

The Sayer, gazing up at Moreau's house, says vengefully, "He can die!"

All together they rush to the nearby campfire, gathering torches and setting them ablaze, and they menacingly march on to the house to destroy their evil "god."

Chapter 25

"THEY COME TO KILL"

Moreau is becoming worried. Nervously he mumbles, "They're quite out of hand."

Suddenly M'ling dashes in panting, and fearfully declares, "They come to *kill!*"

Moreau calmly rises from the table and walks toward the gate. "Give me my whip!" he commands.

"Come inside, Moreau!" shouts Montgomery.

Moreau, his fearful whip in his hand, turns and says to Montgomery, "Lock the gates if you are afraid. I'm going to meet them."

At that moment, M'ling scurries by, and Moreau looks at the hairy *manimal* fondly. "M'ling—the faithful dog," he muses.

Edward then realizes the significance of M'ling's canine ears & bushy head. Montgomery, knowing that there will be trouble, tells Edward & Ruth they must leave instantly, and the 3 race out the gate.

"Leave the gate open," adds Montgomery during

Menace in the jungle as the Heroine & Ship's Captain meet one of Dr. Moreau's half-men.

Dark Shadows menace Richard Arlen & Leila Hyams on THE ISLAND OF LOST SOULS.

their flight, "—in case he wants to make a run for it."

Moreau stands before the multitude of *manimals* and bravely cracks his whip. As the burning irons gleam like stars in the darkness, Moreau roars in a giant voice:

"What is the Law?"

The unanimous cry is: *"Law no more!"*

Again Moreau screams, *"What is the Law!"*

"Not to spill blood!" the Beast Man shouts in answer. Turning to the Sayer, he points at Moreau. "He tell me spill blood!"

"What is the Law!"

"Law no more!"

The enraged crowd is intent upon moving forward, toward Moreau, but he temporarily hinders them with another mighty crack of his whip.

Chapter 26

WILD ANIMALS

Nearby Montgomery, Ruth & Edward are making their way thru the deep dark jungle, away from the danger reaching its climax at Moreau's courtyard. Out of the clear blue, Edward recalls something.

"Lota!" he gasps. "We can't leave her!"

Edward whirls, racing back to the house, and Montgomery follows.

Moreau, seeing his words will not calm the *manimals,* decides to use the most powerful threat available—the promise of the House of Pain.

"Have you forgotten the House of Pain?" he smiles self-assuredly.

The Beast Man wail, "You made us in the House of Pain—you made us not men, but beasts!"

"Not men! Beasts!" another voice growls.

Lastly, Lugosi's sorrowful voice wails, *"Beasts!"*

The angry Beast Men rush forward at Moreau, who bounds hurriedly & awkwardly into the court, trying desperately to lock the gate upon the rebels but the huge tide of *manimals* sweeps thru the gate, pushing him back.

Chapter 27

MOREAU LOSES CONTROL

As they crash into the courtyard, hooves & paws trample the weeds, and a menagerie of satyrs and canine, feline, bovine, mammalian *manimals* prance, pad, waddle, hop, slink & trot ominously onward!

Wolf men!

Cat men!

Pig men!

Cow men!

Lion men!

Men that once were tigers!

Like creatures from the circus of Dr. Lao, monstrosities never before seen on Earth join the legion of the damned.

Moreau's eyes, large as Lorre's, bulge from his head like white balloons.

His heart pounds in his chest like the drums of Doomsday.

The very marrow in his bones freezes snow-cold.

His blood turns pale, thin, watery at the terrifying sight of his creatures in revolt.

Chapter 28

THE LAST OF LOTA

Edward is racing thru the wilderness, calling for Lota, and before long Lota runs from her beast-brethren toward the sound of his voice. Unexpectedly, along the way, the most bestial of Moreau's *manimals* attacks her, and she falls to the grass, nearly dead.

In the courtyard, the Beast Men have pursued the terrified Moreau until he has had to leap upon the stairway to his laboratory. Even there, the razorlike claws & talons of the *manimals* are grabbing at him and scratching his legs as he vainly tries to fight them off.

"Fools!" he shouts in a final attempt to halt them. "This is the House of Pain!"

For a brief moment there is silence, but a plan enters the Sayer's mind, and he shouts, *"The House of Pain!"*

The idea immediately catches on, and the Beast Men seize the screaming Moreau, rushing him into his own laboratory—"The House of Pain."

Edward, having heard Lota's plaintive scream, hastens to her side, and she looks up at him, grasping his hand, saying her last words.

"Go back to sea," she weakly breathes.

The maddened *manimals,* crazy for blood, strap the struggling, screaming Moreau onto one of his own red-stained vivisecting tables.

Gleefully, they crowd about him, eager to wreak vengeance on their cruel creator, the tyrant who has so frequently, so painfully mistreated them.

They lower the ray-bath dome over the writhing form of the fat god with the feet of clay.

Dr. Moreau, creator of tortured creatures, cornered like one of his experimental rats . . . doomed to die not like a man but like an animal!

The ray springs to life!

Moreau shrieks for *his* life!

The Sayer of the Law rushes to the opposite side of the laboratory, to Moreau's instrument case. Heedless of his own skin, he shatters the glass with his bare hand. Wolfishly he snatches up sharp surgical instruments. Other hairy claws grasp scalpels, knives, tools with keen cutting edges.

Moreau's own tools of torture.

All the Beast Men descend like locusts on Moreau who, screaming out his lungs in dying agony, experiences the helpless feeling of horror of a trapped animal being carved alive.

Moreau the master, the haughty wielder of the whip, is now stripped of his humanity as hundreds of thousands of years of evolution fall away from him and he becomes a wild screaming beast, dying as millions of animals before him when at the mercy of a wild pack.

Montgomery, Edward & Ruth reach the rowboat, jump in pellmell and frantically row away from the night of horror.

Far behind, in the red-streaked darkness, the monstrous house of Dr. Moreau is outlined by fire, a wall of flame streaking skyward as far as the eye can see. Edward & Ruth start to turn round for a last look but Montgomery stops them.

"Don't look back."

For THE ISLAND OF LOST SOULS, both its master & monsters, it is .... THE **END**

DISNEYLAND'S HOUSE OF HORRORS

visitors have only the chance of a ghost of getting out alive!

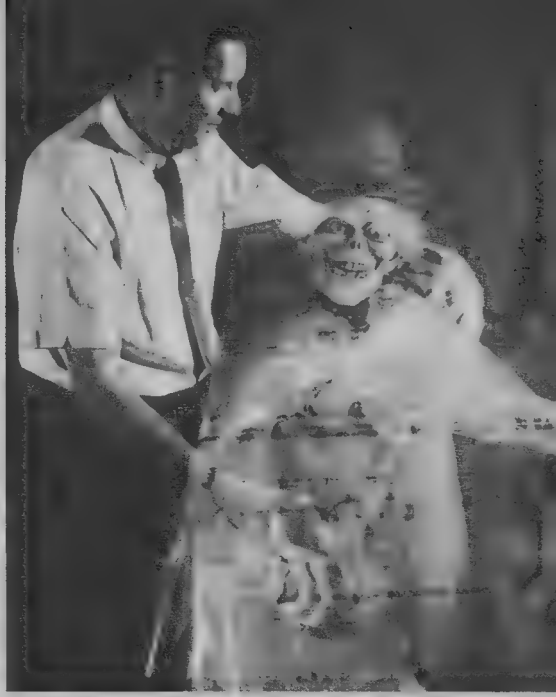
are you afraid of ghosts?

In 1958 Vincent Price gave a party in his HOUSE ON HAUNTED HILL but few of his guests lived to enjoy it.

In 1963 Julie Harris & Claire Bloom were men-

BEFORE & AFTER Artist's conception of the new Disneyland Haunted Mansion above, compared to the actual house of horrors below.

CALLING ALL GHOSTS!!! you're currently out-of-work we suggest you fly out to the Haunted Mansion in Grislyland, Karloffornia!



Master illusioneer Yale Gracey puts the finishing touches on one of the many transparent ghosts in the Haunted Mansion.

aced by weird apparitions while spending a horrifying night at Hill House in THE HAUNTING.

Now, in 1970 YOU can spend some time in a haunted house . . . if you dare! If you live in California or plan to visit, be sure to see the newest Disneyland attraction: *The Haunted Mansion!*

the trouble with ghosts

Nine years ago a huge foreboding mansion was constructed in the empty space near New Orleans Square in Disneyland. The idea of a Haunted House for the Magic Kingdom had been in Walt Disney's mind as early as 1955 but several problems kept the House from being completed on the original target date in 1961.

How do you build a ghost? That was the most difficult problem facing the Disney engineers & artists. How can you make transparent ghosts fly & jump about when you have to have electronic gizmos inside them to make them move?

a ghost for a host

Another problem was how to get the public into & thru the attraction. At first it was decided that a "ghost host" or hostess would escort the guests on their semi-mental journey. But this idea was rejected on the grounds that it is easier to spook & scare a small group than a larger one. The great Disney, who sought perfection in everything he did, sent everyone back to their drawing boards to try to come up with a more satisfactory way to present the Haunted Mansion.

Other projects, such as the exhibits to be prepared for the 1965 New York World's Fair, pushed the work on the Haunted House even farther into the background.

gracey the grue-vy

It was Yale Gracey, Disneyland's "master illusioneer", who was finally able to create the fantastic ghostly effects to be seen in the Haunted Mansion. Despite warnings from engineers who insisted that his ideas for creating certain ghostly illusions were not feasible, Gracey was able to put them into successful operation.

"Often I simply don't know that something couldn't be done," explains Gracey when questioned about his creations. "I would develop a concept and gather various gadgets & materials and keep trying until it worked."

living stone

Disneyland's Haunted Mansion represents the most advanced techniques in the audio-animatronic system, which combines 3-dimensional animation & sound thru electronics. This is the process that brought back to life Abraham Lincoln, the Primeval World of prehistoric dinosaurs and many other attractions on view at the World's Fair in 1965.

"(Cough, cough) If you don't stop polluting the air around here we're all going to end up haunting the Haunted Mansion!"

Another major innovation in the Horror House is a new form of film projection, involving stationary statues. At one point in the ride the public finds itself in a graveyard. Statues appear, cold, white & silent.

And then suddenly the statues spring to life!

They sprout faces, move their lips & begin to sing! It is all done with Gracey's fantastic film projector.

too scary!

Besides dancing statues, the Haunted Mansion also contains—

Demonized doors!
Elastic rooms!
Face-changing portraits!
Floating furniture!
Statues whose eyes follow your every move!
A bawl-room floor with gyrating ghosts waltzing!
A phantom head which speaks from a crystall ball!
A headless guardsman!

Not to mention ghouls & ghosts of all sizes, shapes & colors.

"When we built the illusions," says Gracey, "we were surprised to find how effective they actually were. People enjoy being frightened but we couldn't make the attraction *too* scary because of the droves of children that would be coming. We decided to add the element of comedy. It's like adding a wink of an eye to the end of a ghost story."

son of the haunted house

Using refracted images, half-silvered mirrors, audio-animatornics & projectimation, Gracey and his ghostly helpers designed & built enough illusions to fill the new attraction twice over.

The extra spooks will be used to populate the haunted house that is being planned as the first attraction of the new Walt Disney World in Florida.

Because the chills were tempered with comedy, Gracey says: "Someday I would like to design a *real* scare house. Some of the illusions that weren't used in the Haunted Mansion would send chills thru anyone I know."

Lets hope he 'has more than the ghost of a chance of realizing his frightening ambition!

END

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...Or, let our monsters send YOU!
It costs thousands of Ghoulars
(the currency of Transylvania)

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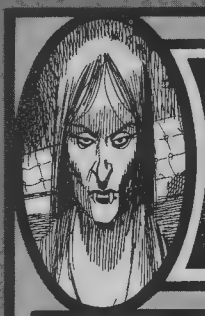


GIRLS AND GHOULS GALLERY

Portrait #9

To Reach His Own

YOU'VE all heard the saying, "To each his own."

But Buster Brown, above, don't hear so good.

(In fact, he don't look so good, neither.)

(His grammar could stand some improving, also.)

Buster—not to be confused with Buster Crabbe, altho, he has been known to be crabby if he doesn't get his way—thought he heard someone say "To *reach* his own", which is why he's a little on the grabby side.

Of course, you'll admit heroine Karin Baal is worth reaching for but Buster really should have shaved first.

His arms.

'Cuz, let's face it (ugh!—must we?) no girl's gonna share her charms with a man (?) who has such hairy arms!

Fright foto is from the remake of the old Bela Lugosi pic THE DARK EYES OF LONDON, this time known as THE DEAD EYES OF LONDON.

But dead or dark, she'd have to be Joan of Arc not to embark on a screaming spree at what this poor girl is going to see the second she turns around and looks up!

Eek!

END

Have your garlic & cross ready! You're about to enter the...

house of Dark Shadows

train of destiny

Through the fog-shrouded mountains of an eerie countryside, a lonely train makes its treacherous way toward an unknown destination.

Aboard the train, a pretty young girl stares down at the mysterious letter in her hand. She has been hired as a governess for a family she does not know. Suddenly, with a hiss of brakes, the train pulls into a station. The girl steps out onto a deserted platform, her feet bathed to the ankles in the thick mist that surrounds everything.

Sound like the opening scene to a horror film? It wasn't. It was only a dream.

"Good Morning, Barnabas," says Maggie. "Don't forget to comb your hair before you go out to slay."

Do you, Maggie, take this vampire as your unholy husband of the night? Maggie & Barnabas prepare for their wedding in the abandoned monastery.

from dream to reality

When producer Dan Curtis awoke from this weird dream, he recognized the potential it had for a television series. It was from the seeds of this fantasy that DARK SHADOWS, one of TV's most successful daytime serials, was born.

Together with writers Sam Hall & Gordon Russell, Curtis wove his tale of mystery that was destined to have daytime audiences spellbound for years.

They envisioned a proud old New England family, the Collins family, whose family tree passes through many generations. Their stately mansion, Collinwood, and the surrounding grounds, provide the setting for a tale of horror unlike any before told on daytime television.

For one year the series plodded along adding Gothic touches to the typical soap opera plot entanglements. Producer Curtis, not satisfied, came up with another idea.

a vampire!

The role of Barnabas Collins was created almost on a whim, to add spice to a series that was sorely lacking. Barnabas, a 175-year-old vampire, was scheduled to be a part of the series for only six weeks. But audience reaction to his role was so immediate and favorable that Barnabas stayed on in Collinwood and is still enjoying great popularity among soap opera viewers around the country.

Jonathan Frid, the actor who really sunk his teeth into the role of Barnabas, has become the first vampire matinee idol, whose fame & fan mail

Maggie will lose more than her blood if she isn't careful. Her soul is in danger: Barnabas wants her for his bride!

"Messy, messy, messy!" says Willie (John Karlen) as he helps Carolyn after her attack by Barnabas.

have reached tremendous heights. He saw the role of the vampire as more than just an inhuman monster, lusting for the life blood of the living. Rather, he chose to portray Barnabas much as he would any tortured man who had a skeleton in his closet. In this particular case, the skeleton just happens to be vampirism.

from television to terrorvision

With the success of the soap opera increasing by leaps & bounds, producer Dan Curtis decided to make still another innovation for the daytime serial. He decided to make it into a full-length feature motion picture.

The result, HOUSE OF DARK SHADOWS, is currently being released around the country. It is Curtis's first theatrical film, although he was nominated for an Emmy award for a film he made especially for television: THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE, which starred Jack Palance as the Doctor who finds himself with double trouble.

Some years back, when THE MAN FROM U.N.C.L.E. was in its heyday, that series released episodes that had been on TV to movie theatres, padding them with a little extra footage. This is not the case with HOUSE OF DARK SHADOWS. The film is more than just a physically enlarged version of the soap opera. It is a completely different film with a climax that may well shock devotee's of the serial.

HOUSE OF DARK SHADOWS was filmed entirely on location, in and around three ancient and sinister mansions within striking distance of New York City. Another unique aspect of the film is its plot, which has its roots buried deep in Gothic tales of love & death. Its relationships are a bit more complicated than the usual girl-meets-monster, boy-saves-girl horror film.

casting a dark shadow

All of the actors who have made DARK SHADOWS what it is today were called upon to repeat their roles for the movie. Since they have been playing these same parts for years, each is most uniquely qualified to bring his particular characterization to the screen.

Joan Bennett portrays Elizabeth Collins Stoddard, matriarch of the ill-fated Collins clan (on the TV show, Miss Bennett also played Naomi Collins in the 18th century episodes, Judith Collins in the 19th).

Jonathan Frid continues his famous role as Barnabas Collins, the victim of circumstances who has been cursed by a witch and forced to spend 175 years searching for blood as a vampire.

Grayson Hall, as Dr. Julia Hoffman, has the bad fortune to fall in love with Barnabas with tragic results.

Kathryn Leigh Scott is the perfect heroine as Maggie Evans. Softly pretty & prettily soft, she is the kind of girl meant to be carried off and then rescued.

Roger Davis takes on the romantic lead as Jeff Clark, the young artist who rescues the heroine. Strong jawed & steely-eyed, he is a man of both action & sensitivity.

Rounding out the cast is Nancy Barrett, Donald

The dead refuse to stay buried at Collinwood. Carolyn (Nancy Barrett), victim of the vampire's bite, rises from her coffin to seek out her fiancee. But wait! Suddenly she stops, her eyes widen in terror! What does she see?

TURN PAGE

The old stables at Collinwood are packed with state troopers, all of them brandishing crosses. Carolyn screams and tries to run, but there is no escape.

The troopers close in on Carolyn, who is helpless in the face of the crucifix. She screams and writhes as a stake is pluged into her heart!

Bernabas, aged 175 years, poses with Maggie on the set of HOUSE OF DARK SHADOWS.

Briscoe, David Henesy, Thayer David and Louis Edmonds.

house of dark shadows: the story

In Collinwood, a stately old mansion in Maine, live Roger Collins (Louis Edmonds), his son David (David Henesy), his sister Elizabeth Collins Stoddard (Joan Bennett) and her daughter Carolyn (Nancy Barrett).

One stormy night events are unleashed which plunge them into a nightmare of the supernatural and drastically change their lives. Willie (John Karlen), a handyman, enters the Collins' crypt, searching for the lost family jewels. In a secret vault he finds a chained coffin, which he opens.

Soon after, a stranger enters Collinwood, claiming to be a cousin from England. The family accepts Barnabas Collins (Jonathan Frid), due to his amazing resemblance to an 18th century portrait of the original Barnabas. He moves into and restores the Old House, a dwelling on the grounds where the "first" Barnabas had lived.

Shortly after he is settled, there are several mysterious deaths in the neighborhood, culminating in that of Carolyn after a costume party, Julia Hoffman (Grayson Hall), a doctor, and Eliot Stokes (Thayer David), a professor, are convinced that these are caused by a vampire, and that Carolyn will return from the dead. She does, and is killed by a stake through the heart while attacking her fiancee, Todd (Donald Briscoe).

Julia is attracted to Barnabas, and knowing him to be the vampire, convinces him that he can be cured. He wants to marry the governess, Maggie (Kathryn Leigh Scott), and when Julia discovers this, she deliberately reverses his cure so that he ages to his true 175 years.

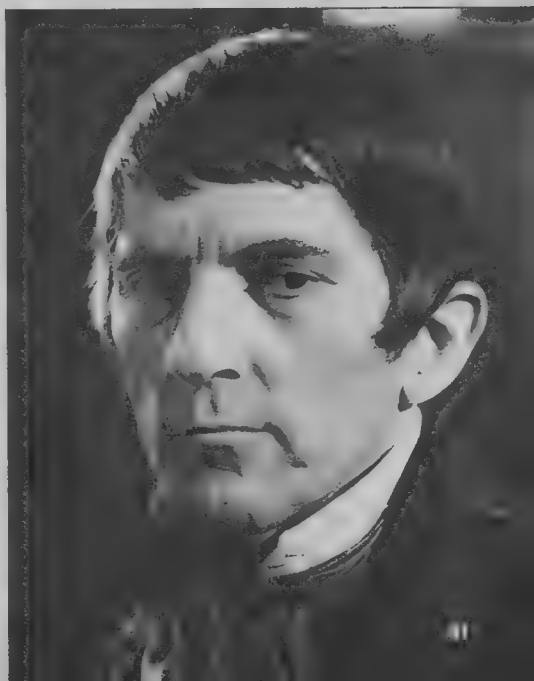
In an insane fury, he kills Julia, renews his youth with Maggie's blood, and carries her off. In a hair-raising climax, Maggie's fiancee, Jeff (Roger Davis), rescues her as she about to become the bride of the vampire in an abandoned monastery.

blood & gore, galore

HOUSE OF DARK SHADOWS is characterized by liberal doses of gory murders & bloody deaths, in the great old Dan Curtis tradition. In an interview, Curtis related still another dream to the reporter. In this fantasy, he would invite the cast & crew of HOUSE OF DARK SHADOWS to a big party to celebrate the success of the picture. He would hold the affair at Lockwood House in Norwalk, Conn., one of the 3 spooky mansions he used during the filming of the movie. When all the guests had gathered in the central rotunda, Curtis would press a button and huge steel doors would quickly slam closed, imprisoning the group. A motion picture camera, protected in glass, would then rise out of the floor and begin to revolve. Suddenly, Dan Curtis's recorded voice would shout: "So you thought you were coming to a party!" And, with that, 150 men with crossbows would appear on the balcony and begin shooting at the helpless people below. And while all this was going on, the camera would be filming the entire bloody mess.

One of Curtis's dreams, the girl on the train has brought him fame and fortune. This one, however . . . well, who knows? **END**

Above, a vengeful Barnabas strangles Julia Hoffman for putting a spider on his bed & scaring him out of 175 years growth. Below, dashing Barnabas as he usually appears.



GOLIATH & THE DRAGON (miniature model was by Marcel Delgado) make no bones about appearing for Jeff Cousminer, Mike McCartney, Terry Hornsey, Barbara Nemzoff, Bob Devoe & Paul Ainsworth. END

This is one of the HORRORS OF SPIDER ISLAND (one of the prettier horrors) shown for Margie McConville, Jas. Thos. Terence Vale Esq., Cortlandt Hull, Mark Porter, Jodi Cincotta, Clarence Macgregor, Marshal Fields, Tom Watkins & Tom Wright.

YOU AXED FOR IT!

When THE BOWERY BOYS MEET THE MONSTERS, there are shrieks galore for Marty Vineland, Terence Johns, Alan Marksman, Mary Truex, Jim Jackson, Jim Nixon, Fred Thompson, Marvin K. Delain, Cedric O'Neil & Warren J. Ames.

THE MAN THEY COULD NOT HANG (Boris Karloff, Columbia 1939) gets the bang of the amazing mechanism. Fote for Robt. Salerno, Geo. Hessman, Mary Ellen Rabagliatti, Jas. Woodbury, Jas. A. Hart & Jay Fritchey.

The Mad Monsters of the Far Future! They're morlocks, horrible underground creatures who menace the man (Rod Taylor) who dared to climb aboard Geo. Pal's TIME MACHINE in 1960 and travel ahead unimaginable centuries. Above, the artwork; below, almost the same scene as it appeared on the screen. YOU can look too but these pictures are mainly meant to please Wm. Templehof, LMRhodo, Michael Linton, Sally Berg, Flavia Paulon, Max Flindt, John Flory, Gerry Gelman & Henri Georgi.

YOU AXED FOR IT!

The Demon from Another Dimension prepares to pounce on Peter Parrella, Bill Neel, Robt. Jackson, Robt. Swanson, B. Wood, Jim Zill, Andy Goodman, Gary Kulesha, Stephen E. Pickering, Lewis Stallings, Mary Jensen & Miguel Perez in EQUINOX.

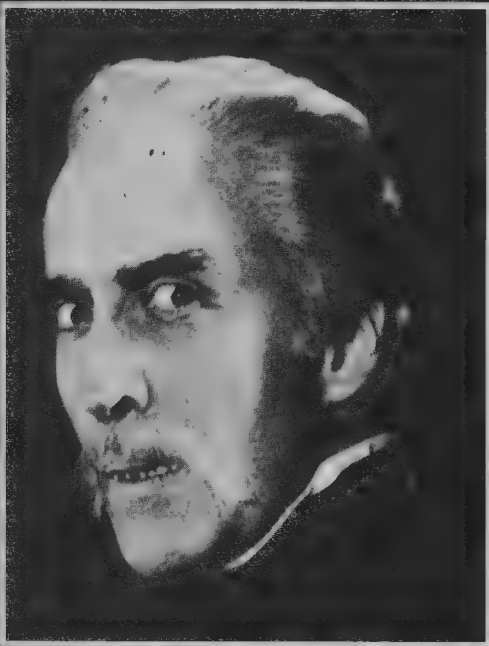
She lost her head in Bert Gordon's TORMENTED for Mark D'Arcadia, Paul Heathcote, Jim Dalton, Mark Raymond & Scott Hicks.

THE NEANDERTHAL MAN strikes again for Chas. Russel, Robt. Burnett, Steve Withrow, Steve Bennett, Robt. Board E. & G. Singleton & L. Sweatt.

END

will the real COUNT DRACULA PLEASE ARISE and be counted

DRACULA HAS RISEN FROM THE GRAVE—this time in Spain, with Christopher Lee & Herbert Lom. **COUNT DRACULA**, word reaches us, has been faithfully filmed at last—just as Bram Stoker wrote it—and so Christopher Lee feels he has fulfilled himself in the role and will don the mantle of Dracula no more. In the following pages we show you the exciting First Fotos from **COUNT DRACULA** (1970) along with past performances for interesting contrast.



1958
1958
1958

1970
1970
1970

Top, complete with mustache & white hair, as he portrays the King of Vampires in the version made in Spain; below it, Hammer's HORROR OF DRACULA, made in England 12 years earlier.

Tense scene in DRACULA—PRINCE OF DARKNESS (1965).

Pensive scene in COUNT DRACULA—for Xmas release.

Top, Dracula claims a victim in past picture; bottom, unsuspecting guest is going to get it in the future! (Also the neck.)

Top, ad for DRACULA, PRINCE OF DARKNESS; below, the Prince of Darkness, who spells trouble for Harkness!

UN
1958
DEAD
1970

World's newest Dracula (Zandor Vorkov) bares his fangs to carry on the old blood-line in BLOOD OF FRANKENSTEIN with John Carradine, Lon Chaney, Jr., J. Carrol Naish and Forrest J Ackerman as "Dr. Beaumont". Forthcoming Dracula films: WHATEVER HAPPENED TO COUNT DRACULA?, SCARS OF DRACULA, HERITAGE OF DRACULA and TALES OF BLOOD & TERROR! END

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CHAPTER 1—The Electrical Brain

The Batman (Lewis Wilson), and his young assistant, Robin, the Boy Wonder (Douglas Croft), hit on the trail of an enemy sabotage ring, when Bruce's girl friend, Linda (Shirley Patterson), asks the pair to help her free her uncle, Martin Warren (Gus Glassmire), from the clutches of the ring. The Batman learns that the ring plans to steal the city's radium supply from the city hospital, and hurries there to prevent the theft. A terrific fight ensues, and the attempted robbery is thwarted. However, during the battle, the Batman is forced to the roof, and staggered by the rain of blows poured on him, is finally sent reeling over the ledge into space!

CHAPTER 2—The Bat Cave

The Batman lands unhurt on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batman's hideout, the Bat Cave, the gangster reveals that a Dr. Daka (J. Carrol Naish) directs the ring from the House of the Open Door. Disguised, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Hooking ropes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and overcome a number of the mobsters. Then carrying the unconscious Linda, the Batman slowly makes his way back over the cables. One of the gangsters breaks a wire and touches the raw end against the cables. Sparks and flames engulf the pair. Suddenly the Batman loses his balance and he and Linda plunge into space!

CHAPTER 3—The Living Corpse

The Batman leaps from the car as it plunges over the cliff. At home, an assignment from Washington awaits him. He is to protect the new Lockwood airplane motor. Two of the Lockwood men are abducted by Daka and transformed into Zombies. Just before a test flight, the Batman secrets himself in the plane. No sooner is he hidden, than the new Zombies enter the plane dressed in pilots' clothes. Following Daka's radio directions, the Zombies take the plane into the air. Suddenly the doctor sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane attracts attention and suffers a direct hit, and crashes to earth!

CHAPTER 4—Poison Peril

The Zombies are killed in the crack-up, but the Batman miraculously escapes injury. Back in tow, Colton, (Charles Middleton), an old friend of Linda's uncle, is searching for him. He has discovered a radium mine. Daka learns of Colton's mine and attempts to lure him to an old smelter, in order to force him to reveal the mine's location. The Batman learns of Daka's ruse, and takes Colton's place at the rendezvous. He and Robin attack the gangster and a battle royal follows. In the melee, an acid vat is tipped over, and a stream of acid hits an exposed high-tension wire. There is a blinding flash. Debris and timber fall, burying the Batman!

CHAPTER 5—Executioner Strikes

Robin raises the trap-door and pulls his pal to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Though suspecting a ruse, the Batman goes there. Daka's men overpower him and pack him into a crate. The crate is then tossed into a cave of ravenous alligators. It crashes down on the beasts sending them into frenzied attack!

CHAPTER 6—Doom of the Rising Sun

Robin comes to the Batman's rescue. He knocks out one of the gangsters and frees his fighting friend. The pair crash into Daka's inner sanctum, and after a terrific battle, overpower Daka and his men. The Batman orders the doctor to return Linda and her uncle from their Zombie state to normality. After doing this, Daka, makes a break for freedom, and is accidentally plunged into the alligator pit. As the police arrive to take the gang into custody, the Batman and Robin disappear—their work, for the present, is done!

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Q Can you tell me when & where Peter Cushing was born? How old is he now?—JOY MINSKY, N.Y.C.

PETER CUSHING
How old is he?

A Mr. Cushing, famed for his role as Baron Frankenstein in Hammer films, was born on May 26 in Kenley, England. He is 57 years old.

LON CHANEY
In a talkie?

Q Did Lon Chaney ever appear in a sound movie? — SAM CASTLE, Canoga Park, Calif.

A He sure did, Sam. The talkie remake of UNHOLY THREE in 1930.

Q Who was the man in the Cyclops costume in the film, SEVENTH VOYAGE OF SINBAD?—ROY SCHWAEDE, Philadelphia, Pa.

A I hope you're pulling our legs, Roy. Today it is common knowledge that the Cyclops and the other creatures in SEVENTH VOYAGE OF SINBAD are actually miniature puppets, designed by special effects genius Ray Harryhausen. These models are positioned and photographed one frame at a time. When the final film is run through the projector, they appear to be moving by themselves.

THE CYCLOPS
Who played it?

Q Why is Claude Rains often grouped together with horror performers? Other than INVISIBLE MAN and PHANTOM OF THE OPERA, what else has he appeared in?—MARC JONAS, Brooklyn, N.Y.

A Rains has been considered by many to be one of Hollywood's most brilliant actors. In the fantasy film field, he has played Prof. Challenger in the color LOST WORLD, Larry Talbot's father in THE WOLFMAN and fought the BATTLE OF THE WORLDS.

CLAUDE RAINS
He was more than Invisible

Q I've heard that Vincent Price has written a cookbook. I couldn't believe it. Is it really true?—GAIL COHEN, Hempstead, L.I.

VINCENT PRICE
Monsters, Paintings & Tasty Dishes!

A Absolutely true, Gail. Mr. Price is certainly a man of many talents. In addition to being a great actor, he is also a famous art collector. And he happens to be a gourmet cook!

END

CREATURE FEATURES

Graveyard Examiner

FINAL

DEAD-LETTER EDITION — OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

SCREAM ALONG WITH SOLAR STUDIOS

When young John Andrews of Seattle, Washington and his brother David made a short spy film based on THE MAN FROM U.N.C.L.E. way back in 1966, they didn't dream that, 4 years later, they would have more than 15 films to their credit.

Together with several of their friends, John & David have filmed many 8mm amateur movies wtih horror themes.

Their first horror film, THE PHANTOM VS. FRANKENSTEIN, was made in 1967 with David as the immortal Monster. At that time, John was not as familiar with make-up processes as he is today, so Don Post Studio masks were used for the monsters.

That same year they produced ATTACK OF THE TEENAGE FRANKENSTEIN, in which a bungling burglar barges into the mad lab of Dr. Frankenstein (and this was made 3 years before FRANKENSTEIN MUST BE DESTROYED!).

THE PHANTOM HOUSE was next on their production schedule, with John playing a doctor who went mad after his face was burned to the skull with deadly acid.

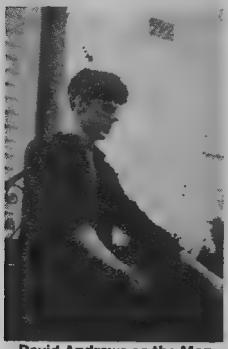
More films followed until, in '68, they tackled their most ambitious project: the re-filming of the 1931 Karloff classic, FRANKENSTEIN. It took John 18 long hours to make the headpiece that was to fit brother David's head for his role as the Monster.

PLANET OF THE APES inspired the young filmakers to produce REVOLUTION, a story of apes taking over the world. For this one, John and his friend Butch Klepach made up 10 kids as apes, each one taking 2 hours.

At the end of 1969, Solar Studios began work on THE PICTURE OF DORIAN GRAY, a close adaption of the Oscar Wilde classic. The completed film ran 45 minutes.

The Andrews Brothers plan more film for the coming year, some in 16mm, and it may not be long until you see their names on your local theatre screens!

Want a GORYSPONDENT? This is the space reserved for readers who are interested in writing to other fans all over the world. Just send us your name, address and a brief description of what you are most interested in.



David Andrews as the Monster in FRANKENSTEIN MEETS THE MUMMY.

John Andrews in make-up

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Amateur Artist Shel Dorf renders the face of Karloff as the Monster.

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And try to enclose a photo!

JIM VANLIEW, 35 Second Ave., Auburn, N.Y. 13021 would like to goryspond with a female vampire enthusiast (not VAMPIRELLA). He's 13 years old . . .

NANCY THOMPSON, 6300 Vincent South, Richfield, Minn. 55423 is 17 years old and fascinated by the great old horror flicks of the 30's & 40's . . .

STEVE JONES, 308 Northwood Dr., Pulaski, Va. 24301 loves sci-fi & horror films . . .

JAMES MILLER, 30 Millbrook Lane, Wakefield, Mass. 01880 is 16 years old and interested in vampires & Frankenstein's Monster . . .

CARLA BATCHLER, 530 Ogden St., Apt. #1, Denver, Colo. 80218 gives her age as 115½. She likes the entire DARK SHADOWS gang, Lugosi, Karloff & the old classics . . .

JONATHAN BUCK, 223 Kings Highway, Congers, N.Y. 10920 is a big Chaney, Jr. fan . . .

LARRY SANDS, 1272 East 58th St., Brooklyn, N.Y. 11218 has a professional make-up kit for sale. Also, a mimeograph machine & other goodies. Send sae for prices . . .

BOB MARGOLIS, 215 Ritchie Ave., Cincinnati, Ohio 45215 likes horror & sci-fi films, books & comics. He needs back issues of FM . . .

BRUCE BUHLER, 11 Spring Creek Rd., Victoria, Tex. 77901 likes the supernatural & is looking for a female pen pal . . .

CLARK HUNTER, 13554 Starback, Whittier, Calif. 90605 wants to write to someone interested in vampire films & Lugosi . . .

WALLACE STROBY, 232 Van Dyke St., Long Branch, N.J. 07740 wants members for his **FAMOUS MONSTERS** Fan Club . . .

OSCAR ALEJO, 1433½ So. Norton Ave., Los Angeles, Calif. 90019 would like to write to a girl interested in sci-fi . . .

GEORGE PHILLIPS, 603 Arlington Pl., West Monroe, La. 71291 would like to hear from anyone interested in animation 14 years & over (male, female or otherwise) . . .

PATTI DONELSON, 7225 Cartwright Ave., Sun Valley, Calif. 91352 enjoys vampire films & the actors who portray them (Lugosi & Lee). She's 17 years old . . .

STEVEN KINZLER, 5651 Woodman Ave., Van Nuys, Calif. 91401 is 13 years old & interested in witchcraft & the occult . . .

VICKIE TALLENT, Route 1, Lyerly, Ga. 30730 is 13 & likes witchcraft . . .

CHARLES KEATLEY, 438 Crittenden, Toledo, Ohio 43609 is 17 years old. He'd like to goryspond with a girl who shares his interest in make-up & acting . . .

CINDY REYNOLDS, 1845 Ohio St., Spt. D, Riverside Calif. 92507 is 17 years old & her hero is Bela Lugosi. She also loves Karloff . . .

JOHN N. OFFERMAN, 512 Country Club Rd., Ft. Collins Colo. 80521 hopes that other Ft. Collins fans reading this will call him at 482-2930.

SAM PARK Box 951, Bunnell, Fla. 32010 is 14 years old & likes all the old horror greats . . .

CLYDE BAILEY, 305 12th St., Petaluma, Ca. 94952 likes vampire films & monster make-up . . .

JAMES REAGAN, 1 Caryl Ave., Yonkers, N.Y. 10705 would like to goryspond with someone who likes old films with Karloff, Lugosi, Lorre, etc. . . .

TOM JOSEPH, 8326 Orient Dr., Kansas City, Kan. 66112 is 14 years old & mostly interested in make-up an animation . . .

DIANE BLALOCK, Box 115, Lyerly, Ga. 30730 is 13 years old and interested in vampires & UFO's . . .

JOHN SULLIVAN, Norton Passway, Harwington, Conn. 06790 is 14 and enjoys the supernatural, UFO's & amateur moviemaking . . .

STEVE COLLINS, 1138 Old Cumberland St., Lebanon, Pa. 17042 would like to write to a girl interested in Frankenstein films and other horror flicks . . .

BRIAN McLEAN would like to continue correspondence with Ernie Farino, Jr., who has not answered the last two letters that have been sent to him. Wake up, Ernie! . . .

MICHAEL LINK, 54 Cherry St., Massapequa, L. I. 11758 likes spooky stories & monsters . . .

DON THOMA, 7390 Ready Rd., S. Rockwood, Mich. 48179 would like to write to someone interested in Lugosi & Karloff . . .

BILL FERGUS, 332 G Hoonah, APO Seattle 98749 is very interested in Count Dracula and Chris Lee . . .

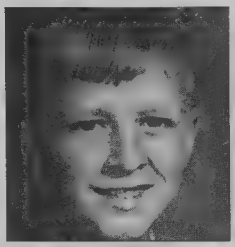
Well, that wraps up the GORYSPONDENTS for this issue. Be sure to write & send photos. Then watch for your name!

FIENDOM'S FINEST

CARLA BATCHLER

DON THOMA

ROY SWAIN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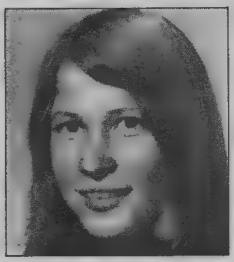
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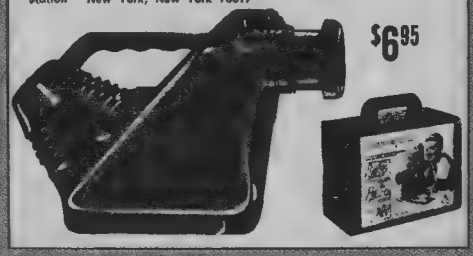

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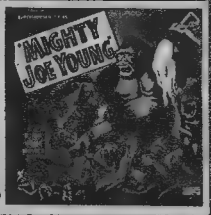

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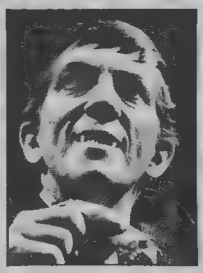

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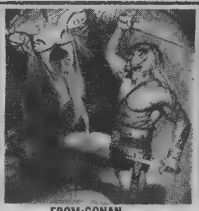
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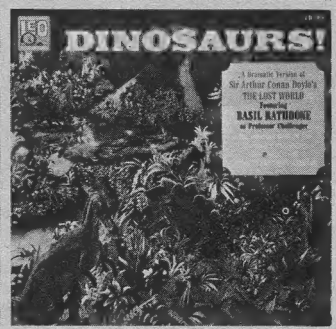

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(Continued from page 4)

LON CHANEY
Fagin mystery solved

WE WEREN'T FAGIN

You may consider your memory of Lon Chaney as Fagin (issue #69) correct.

He appeared as Fagin in the Jackie Coogan version of OLIVER TWIST in 1922.

It was Chaney's appearance in OLIVER TWIST that prompted his good friend, the "boy genius of motion pictures", Irving Thalberg, to assign him the title role in THE HUNCHBACK OF NOTRE DAME.

BRADLEY R. SHEPARD
Peterborough, N.H.

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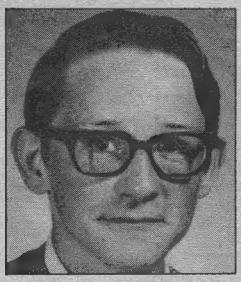

ROBBIN ARTHUR ST. JAMES

NOW HE READS FM IN A STRAIT-JACKET

I have just finished reading FM #69 for about the 50th time. This has to be the greatest issue ever (I say that about every issue, but I can't help it if they get better every month). The filmbook on LONDON AFTER MIDNIGHT was written so excitingly & illustrated with such vivid photos, that I went crazy waiting for #80 to come out so I could read the conclusion.

STEVEN BENDER
Bellmore, N.Y.

WE NEVER TIRE OF HEARING THIS

You've probably been told this 3,000 times, so I'll make it 3,001. You have a really great magazine! It's nice to know that someone really cares for us monster fans.

Your feature filmbook in issue #69, LONDON AFTER MIDNIGHT, was very interesting, especially since the great Lon Chaney was in it.

I hope you dedicate an entire issue to Bela Lugosi in 1971, marking 40 years since DRACULA. He always seemed to be a lonely man.

Keep up the great work and I'll be a lifetime buyer of FM!

ROBBIN ARTHUR ST. JAMES
Montrose, Mich.

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ALEX ZAPATA

NIXON AND DRACULA

I just saw DRACULA on TV and heard those classic lines uttered by Dwight Frye to the Count: "I can't die with all those lives on my conscience —all that blood on my hands!"

I wonder if President Nixon and the members of Congress read your editorial in issue #69? But the war still goes on. When will it end? Only time has the answer. If only it were all make believe like the movies. But it is reality, and reality is more shocking than fantasy.

I just saw a movie about Vietnam called A FACE OF WAR. It showed real combat: the hell, the tears, the blood and the insanity of war.

When you see a Hollywood war movie like, say, HELL TO ETERNITY, and then see A FACE OF WAR, you realize that the movies are a lot safer.

RANDY THOMASSON
address unknown

MORE ON DRACULA

In FM #80 Ron DeSourdis said that Dracula was a remoreseful creature driven by an irresistable lust.

I don't agree. I found Lugosi's Dracula a cruel, "foul thing of the night." His final conversation with Van Helsing proves this.

THOMAS WEAVER
No. Tarrytown, N.Y.

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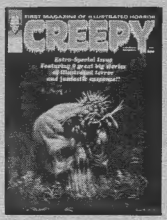

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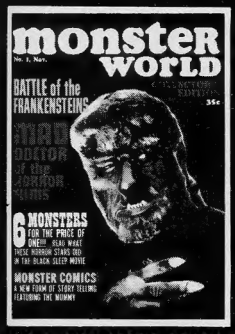

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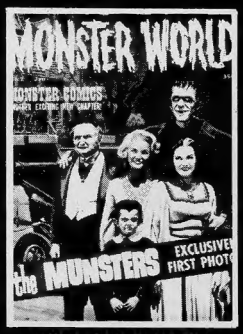

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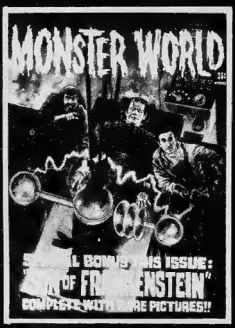

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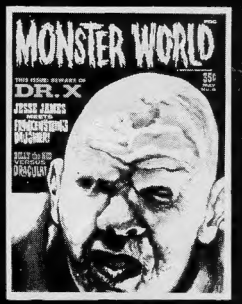

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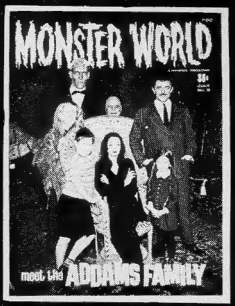

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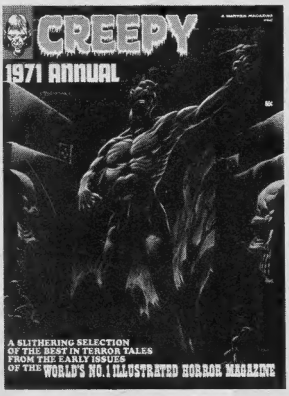

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Here's my $1.25 for a lifetime membership in the most ghoulishly great fan club going, which entitles me to a big 3" club pin, membership card with my own personal number, and full-color portrait of my favorite fiend, UNCLE CREEPY!

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